

3-28-1998

Student Recital: Dana Rajczewski, trumpet, and Nicole Richardson, clarinet

Department of Music, University of Richmond

Follow this and additional works at: <https://scholarship.richmond.edu/all-music-programs>



Part of the [Music Performance Commons](#)

Recommended Citation

Department of Music, University of Richmond, "Student Recital: Dana Rajczewski, trumpet, and Nicole Richardson, clarinet" (1998).
Music Department Concert Programs. 679.
<https://scholarship.richmond.edu/all-music-programs/679>

This Program is brought to you for free and open access by the Music at UR Scholarship Repository. It has been accepted for inclusion in Music Department Concert Programs by an authorized administrator of UR Scholarship Repository. For more information, please contact scholarshiprepository@richmond.edu.

UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC



STUDENT RECITAL

Dana Rajczewski, trumpet
Nicole Richardson, clarinet

assisted by

Mark Graves, piano
Dreama Lovitt, piano
David Green, timpani
Vincent R. Olivieri, Jr., xylophone, tamburro



MARCH 28, 1998, 8 PM
PERKINSON RECITAL HALL

Saint-Saëns: Sonata for clarinet

Camille Saint-Saëns, who has often been compared to Mozart or Mendelssohn, is known for the demands of his music. His style, although conservative for this late in the Romantic era, is marked with precision and clarity. These characteristics are seen throughout a number of his works, including his Sonata for clarinet. Saint-Saëns dedicated this piece to August Perrier, a prominent French clarinet player of the time.

The first movement (Allegretto) begins with an elegant, lyrical melody in E-flat major. The serene effect is momentarily disturbed by a short, contrasting B section. The piece then takes an unexpected turn when the initial theme is restated using different harmonization. The movement finishes by repeating the calm opening theme. Saint-Saëns pays tribute to the musical mannerisms of the Baroque era with Allegro animato. This movement, also in song form (ABA), reminds the listener of a light dance commonly found in a suite. The quick, arpeggiated runs add to this impression. The composer draws on material from the middle section of the movement for a short coda. Lento moves the work out of major and into a dark E-flat minor. The clarinet plays the melody first in the low register and then repeats the same passage two octaves higher. This melody is supported simply, by sustained chords, in the piano. The composer tests the soloist's use of dynamics, forcing one to play *forte* in the low register and *pianissimo* in the high register.

Finally, the composer's technical skill is shown in all its glory with Molto allegro. This section is constantly moving, filled with a flurry of passage work in the solo line. Melodic fragments reminiscent of the piece's opening appear throughout the movement. At its end, the original theme of the first movement returns in full force to bring this work to a close.

Haydn: Concerto in E-flat

A truly influential composer, Joseph Haydn has the distinction of being born during the Baroque period and dying at the end of the Classical period that he had helped to establish. Written in 1796 for trumpeter Anton Weidinger of the Viennese Royal Imperial Theatre, this piece is considered by many to be the most important concerto for the trumpet. Haydn, who was largely self-taught, wrote the concerto for the newly invented and perfected keyed trumpet. The concerto's fast-slow-fast structure for the three movements is typical of this genre. The first movement follows a sonata form. Listen for the initial themes to be developed and repeated. The second movement contains two major themes that are, for the most part, undeveloped. Sonata-rondo form characterizes the third movement. The major theme is interspersed with other musical ideas throughout the movement.

Osborne: Rhapsody

Willson Osborne originally wrote Rhapsody for bassoon solo but later arranged the piece for the clarinet. In doing so, the composer eliminated

extremely high notes and concentrated on the middle and lower registers. Given the intricate rhythms of this piece, it is easy to tell that Osborne was a student of Paul Hindemith. Even though *Rhapsody* is meant to have an abstract and improvisational character, it is still possible to hear a definite range of emotions. Listen carefully as short but active passages are skillfully developed with splashes of ornamentation, helping to take one through despair and delight.

Purcell: Sonata in D

Henry Purcell is considered by many to be one of the greatest Baroque composers as well as among the greatest of all English composers. Known for his professional skill and strict attention to detail, he was influenced by the music of Italy, particularly that of Bologna. Composed in 1694, but not discovered until 1950 in a library in England, Sonata in D is believed by many to be the Overture to Purcell's lost *Ode Light of the World*. Sonata in D follows a traditional fast-slow-fast format. Listen for the antiphonal sections of the first movement. The second movement is an Adagio originally composed for strings only. In the third movement, the composer creates a fugue-like texture by repeating the main theme and shifting it between the trumpet and the piano.

Raff: Scherzino

The music of Joachim Raff was admired for the majority of his career, but after his death, his works fell out of favor. Raff was accused of being a *Vielschreiber*, or "one who writes too much." Critics felt that while he was technically secure, he tended to rely on standard melodic and harmonic sequences. Although his pieces were controversial, listeners could not deny that certain works were full of character. Like the scherzos of the Romantic period, *Scherzino* is quick in tempo and light in style. The opening staccato theme is repeated numerous times and is interrupted only by flowing passages composed mostly of eighth notes. Not only does Raff test the soloist's tonguing and finger action, but also one's ability to play in the high register for an extended period of time. *Scherzino* is a delightfully challenging piece.

Surinach: Ritmo Jondo

An American with Spanish ancestry, Carlos Surinach was formally educated at the Barcelona Conservatory and various schools throughout Germany. As a result, much of his music has a distinctly international flair. This can be said of *Ritmo Jondo*, composed in 1952. The piece is inspired by flamenco, a type of music and dance associated with gypsies in Spain. While there is no actual gypsy music used in the piece, "Bulerías," "Saeta," and "Garrotín" are examples of flamenco dances. Listen for modifications in rhythm among the various instruments in all three of the movements. Trumpet, clarinet, and xylophone are each given different aspects of the themes to develop throughout the piece.

(Notes by D. Rajczewski and N. Richardson)

• PROGRAM •

Sonata for clarinet, op. 167

Allegretto
Allegro animato
Lento
Molto allegro

Camille Saint-Saëns
(1835-1921)

Concerto in E-flat major, H. VIIe:1

Allegro
Andante
Allegro

Franz Joseph Haydn
(1732-1809)
trans.. A. Goeyens

Rhapsody for clarinet

Willson Osborne
(1906-1979)

• INTERMISSION •

Sonata in D major, Z. 850

Pomposo
Adagio
Presto

Henry Purcell
(1659-1695)
trans. Karl Heinz Fuessl

Scherzino, op. 85, no. 4

Joachim Raff
(1822-1882)
arr. Thomas Johnson

Ritmo Jondo

Bulerías
Saeta
Garrotín

Carlos Surinach
(1915-1997)

Mark Graves, Dreama Lovitt, Jen Magee, hand-clappers